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A HANDBOOK OF THE S. P. AVERY COLLECTION OF PRINTS AND ART BOOKS IN THE NEW YORK PUBLIC LIBRARY

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A HANDBOOK OF THE S. P. AVERY COLLECTION OF PRINTS AND ART BOOKS IN THE NEW YORK PUBLIC LIBRARY

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IN MEMORY OF THOSE DEAD,
AND WITH THANKS TO THOSE
STILL LIVING, WHOSE ARTISTIC
SYMPATHY AND INTEREST WAS
OF SO MUCH AID IN THE FOR-
MATION OF THIS COLLECTION.

S. F. A.

INTRODUCTORY STATEMENT

Mr. Samuel P. Avery showed a fondness for prints from early boyhood, and made scrap-books of whatever pictorial material came to his hand. He became an engraver on wood, and practised that art until 1865 or 1866. Then came the call to take charge of the American art exhibit at the Paris Exposition of 1867. That appointment, and the opportunities which it afforded, determined him to abandon engraving and engage in the business of dealing in works of art. This brought greatly increased facilities for the gratification of his love for prints, particularly etchings; and as lack of means prevented him from collecting the works of the old masters, he concluded to confine himself to the productions of living or recent artists. His business soon lay with the foreign artists, especially the French, and he gradually made the acquaintance of a large number who either etched, engraved or lithographed.

Mr. Avery made it a point to secure one or more examples of the work of nearly every contemporary artist whom he had met or of whom he had heard. The result is the present collection of 17,775 etchings and lithographs, representing 978 artists, and offering a comprehensive view of the state of these arts during the past fifty years, particularly in France, where they have been most cultivated. While the work is mainly by Frenchmen, other nationalities are also represented, particularly the German, Dutch, Belgian and English. Sometimes, as in the case of Barye, or of Daumier, the one plate here listed is the only known etching by the artist,

and frequently two or three prints quite adequately represent an artist's scope. But in a number of cases Mr. Avery made virtually complete collections of the productions of the most noted individuals. Personal and continued relations with many of these artists ripened into life-long friendships. As a result there will be found here a large number of proofs specially selected for Mr. Avery, with manuscript notes as to "states," rarity, etc., many of them being presentation copies with friendly dedications. This personal element, of course, adds to the value and interest of the collection.

A noteworthy example of completeness is found in the works of Charles Jacque. This absolutely unique collection was originally Jacque's private one of four hundred and twenty subjects, with various "states," showing the progress and variations of the same, these being all of the plates executed by him from 1830 up to the time when J. J. Guiffrey's catalogue was prepared and printed in 1866. This collection was sold to an English amateur in 1867. Later on it passed into the possession of Mr. Avery, who added "states," and even subjects not described by Guiffrey, and forgotten by Jacque, who had certified that the Guiffrey catalogue gave a complete list of all his etchings. Jacque himself, as he continued to etch, laid by from time to time choice impressions of each new plate, with his signature and notes. A supplement to the Guiffrey catalogue appeared in 1884, and impressions of all the plates therein described were duly acquired by Mr. Avery, as well as such others as Jacque executed up to the time of his death in 1894. In addition to the etchings there are original drawings, lithographs, engravings on wood and on steel, after designs by Jacque, etc.

Sir Francis Seymour Haden was also especially helpful in enabling Mr. Avery to complete his collection of that artist's

work, and the same statement may relatively apply to the collected works of Appian, Bracquemond, Buhot, Bodmer, Chauvel, Courtry, Cassatt, Chaplin, Daubigny, Delâtre, Guerard, Goeneutte, Israëls, Jacquemart, Lalanne, Méryon, Millet, Le Rat, Martial, Rajon, Unger, Veyrassat, Whistler, Zilcken, and others who, in the most friendly manner, aided Mr. Avery.

There are a few exceptions to the general character of Mr. Avery's collection. The most remarkable for its extent and quality is Turner's "Liber Studiorum." The purpose of this work was to illustrate the artist's range and power in landscape composition. It was intended to embrace one hundred subjects, and sepia drawings were made of the greater number of these. From about eighty of the drawings the leading lines were etched, in most cases by Turner; the engraving was then completed in mezzotint, by the various engravers engaged on the work, and eleven of the published plates were engraved entirely by Turner. Publication was begun in 1807, fourteen parts were issued containing seventy plates and a frontispiece, the issue being discontinued in 1819. Engravings from twenty of the remaining twenty-nine drawings were begun and carried to various stages of completeness, but were never published. After Turner's death a limited number of impressions were taken from eleven of these plates. The present collection includes the seventy-one published engravings, in the first state, selected one by one during many years, and fifty-nine of the etchings (of several of the plates no etching was made), also eleven of the unpublished engravings and nine of the etchings, making 159 in all. This collection of prints is supplemented by photographs of fifty drawings for the published plates, and other drawings for the unpub-

lished plates, and of the nine unengraved drawings. Thus through prints and photographs the designs for the entire series are represented, this collection of Turner's plates being known as the finest one in this country. The prints are arranged and classified according to the catalogue of Mr. W. G. Rawlinson (London, 1878), who says of this work: "'Liber Studiorum' happily we may rejoice in as a permanent heritage for future generations, to be regarded possibly, hereafter, as the supreme contribution of the nineteenth century — the first great century of Landscape Art — to the choicest stores of pure Art Engraving — to be treasured in the best and most selected portfolios of the future, with the work of Mantegna and Marc Antonio, of Holbein and Dürer, of Rembrandt and Méryon." And at another place: "So great is the havoc which time and sunlight are making with his pictures and drawings, it is not impossible that it may be ultimately the only unimpaired monument of Turner's fame."

Another exception will be found in the portfolios of "Engravings, etchings and lithographs executed by women," mainly produced prior to the nineteenth century, comprising 510 pieces and representing 279 artists. These prints, a catalogue of which was published by the Grolier Club in 1901, form the chief portion of a collection made by Henrietta Louisa Koenen, late wife of J. Philip van der Kellen, Director of the Print Room in the Museum at Amsterdam, and are remarkable especially for the large number in line engraving, an art now nearly extinct and which probably will not be revived. A similar exception is found in the etchings — in the style of Rembrandt — by J. P. Norblin, who properly belongs to the eighteenth century.

The lithographs in the Avery collection, while not as

numerous as the etchings, adequately illustrate the origin and development of that art, from the early efforts of Senefelder, its discoverer, to the progressive work of Vernet, Charlet, Raffet, Prout, Menzel and so many others who have practised that distinct art in various countries, and the revival in these latter days by the poetic fancy of a Fantin-Latour, the technical mastery of a Feckert, the succinctness of a Whistler.

These etchings, lithographs and other prints are valuable not only as art productions, but for their subject matter, including portraits, historical scenes, views, buildings, reproductions of famous paintings and statuary, objects of art, ornaments, costume, and many others.

In the smallest group — that of the photographs and other modes of reproduction — the fine and very comprehensive series after the paintings and drawings of Dante Gabriel Rossetti deserves special mention; many of them were furnished by the brother of the artist, Mr. Wm. M. Rossetti. Of the other photographs, many are from pictures painted for Mr. Avery by artists of different nationalities, as Alma-Tadema, Aubert, Breton, Bonnat, Bouguereau, Rosa Bonheur, Cabanel, Clays, Detaille, Escosura, Fromentin, Gérôme, Gleyre, Hamon, Israëls, Knaus, Meissonier, Madrazo, Meyer von Bremen, Plassan, Schreyer, Van Marcke, Vibert, etc., the photographs of the same bearing their autograph signatures.

A number of finely illustrated books serve further to illustrate the various arts represented in the collection, and in several of these volumes will be found the productions of some artists who are not included in the alphabetical list. There are also quite a large number of catalogues and monographs on individual artists and engravers.

Mr. Avery presented his collections to the "New York Public Library, Astor, Lenox, and Tilden Foundations," according to the following letter, dated 4 East Thirty-eighth Street, New York, May 9, 1900:

To the Board of Trustees of the New York Public Library:

GENTLEMEN: I have for a long time intended to bequeath to some institution of my native city my collection of etchings, lithographs, photographs and large volumes illustrated by the same arts. Circumstances have made me conclude to make this gift in my lifetime, and my investigations have convinced me that great libraries, like the British Museum, the National Library of Paris, and the New York Public Library, possess the best facilities for accommodating readers and students. Fortunately, the establishment of a Department of Prints in the New York Public Library, with a very competent curator, permits me to put my design at once into execution. I have therefore transferred to the Lenox Building, and now present to the New York Public Library, these works of art, the collecting of which has been a labor of love for over thirty years.

The etchings are by artists of our own era, such as Haden, Daubigny, Jacque, Whistler, Millet, Fortuny, Méryon, Flameng, Bracquemond, Israëls, Rajon, and many others whose personal acquaintance enabled me to gather, in many cases, their complete productions. They are contained in 164 portfolios of various sizes, and number, by actual count, 12,182 subjects and 14,931 pieces.

Apart from these, but one of the most important and valuable items in the collection, is a unique — at least in this country — set of Turner's "Liber Studiorum," consisting of the very rare outline etchings, first states of the mezzotints,

published and unpublished, and photographs from the original drawings, in all 226 pieces.

The lithographs are in twenty-three portfolios, and number 2,291 subjects and 2,384 pieces. They illustrate the art of lithography from the time of its inventor, Senefelder, to the present day.

The photographs, contained in seven portfolios, number 324 subjects and 335 pieces, mostly with autograph inscriptions, and from paintings by recent artists with whom I have had intimate relations.

The total count amounts to 194 portfolios, 14,890 different subjects, with "states" of the same, numbering in all 17,557 pieces.

The bound volumes, folio and quarto, represent sixty-nine works in eighty-two volumes, illustrated with etchings, engravings, lithographs, etc., the plates not counted or included in the above enumeration; also many printed and manuscript catalogues, essays on the arts employed, portraits, biographical sketches, and other material relating to the artists represented in the collection.

These collections are presented upon the condition that they shall always form a part of the Print Department of the New York Public Library, each print to bear a stamp reading "The S. P. Avery Collection," and the books to have my book-plate inserted. All the collections to be subject to the rules made by the Trustees in regard to such collections.

I may desire from time to time the privilege of loaning to the Grolier Club of this city certain prints to supplement exhibitions which may be made by the club, but I do not make this an absolute condition.

Faithfully yours,

S. P. Avery.

The figures given in the above letter for "etchings" include much other work: original drawings, line engravings, process reproductions, etc. On the other hand, distributed through the portfolios, there is much biographical and autograph manuscript material, including numerous portraits which do not appear in the count. Also, there have been made many additions to the collection, especially of books, since the publication of this letter.

The prints are at present deposited in the Lenox Library Building, Fifth Avenue and Seventieth Street. In the plans for the new library building, in course of erection on the old reservoir site at Fifth Avenue and Forty-second Street, provision has been made for the Print Department, in the form of properly equipped rooms for the study and galleries for the exhibition of prints.

The present pamphlet has a twofold purpose. It is intended as a guide to those who wish to study the collection, by showing of what it consists and by how many examples each artist is represented. On the other hand, it will serve to show also what is lacking, thus assisting those who have the opportunity and the desire to add works by artists who are not well represented, or not represented at all.

NEW YORK PUBLIC LIBRARY,
Office of the Director.

June 1, 1901.

When the Avery collection was presented to the New York Public Library, that institution already possessed a large number of prints from the Lenox, Duyckinck, Emmet, Tilden, and Ford collections — including especially many illustrations of American history and portraits — and a complete collection of the engraved work of A. B. Durand, presented by his son, Mr. J. Durand. Since then, gifts have been received from Mrs. F. O. C. Darley, Mrs. David Wells, Mrs. Henry Draper, Mr. C. B. Curtis (reproductions of paintings by Raphael and others), Mr. John Durand (original drawings for bank-note vignettes by his father), Dr. H. R. Storer, Mr. Charles Stewart Smith (1763 Japanese prints, mostly chromo-xylographs), Mr. E. Bierstadt, Mr. Frederick Sheldon, Mr. Wm. F. Havemeyer, Mr. James D. Smillie (a complete collection of the works of his father, James Smillie, and engravings by other Americans) and others; a collection of the engravings of the late Charles Burt was purchased by subscription by a committee of gentlemen and presented to the library, while Messrs. E. D. French, R. Swain Gifford, Henry Wolf, and J. S. King have set an example to artists by presenting etchings and engravings executed by themselves.

The upper hall in the Lenox building has been arranged as a gallery for the exhibition of prints, and the general appearance of this gallery is shown in the frontispiece. A view of the print room is also given.

The following exhibitions have been arranged since the formation of the Print Department:

Turner's "Liber Studiorum" (May 14–June 30, 1900).
Caricatures and posters relating to the Franco-German War (July 1–Oct. 23, 1900).
Whistler (Oct. 24, 1900–Jan. 16, 1901).
Japanese prints (March 23–April 30, 1901).
A selection of prints from the J. Pierpont Morgan (formerly Theodore Irwin) collection, illustrating the history of engraving (beginning May 1, 1901).
Prints also formed a feature of the "New York exhibit" (Jan. 17–March 22, 1901).

JOHN S. BILLINGS,
Director.

RULES OF THE PRINT ROOM

1. The print room has been established for purposes of reference and research. Exhibitions of prints for the benefit of the public will also be provided for.

2. Persons desiring a card of admission to the print room should make a written application to the Director of the library, specifying name, address, profession or occupation, and the purpose for which admission is desired. Such application should be made, if possible, at least two days in advance, and must be accompanied by a written recommendation from some person of known position. In special cases which do not admit of delay the curator may show a particular print or small group of prints to a person properly identified who has not yet obtained a card, especially a person who brings a written request from a donor to the collection.

3. A blank form for such application and recommendation can be obtained at the readers' desk or by written request to the Director.

4. The cards of admission to the print room are strictly personal and admit but one person.

5. The print room will be open to persons having cards of admission from ten A.M. to five P.M. on every day, excepting on Sundays, Independence Day, Christmas, and New Year.

6. No person under eighteen years of age will be admitted to the print room.

7. No visitor will be allowed to touch the surface of a print or drawing, or to make tracings.

8. No visitor will be allowed to compare prints or drawings with those in the department, except by special permission of the curator and in his presence or that of an assistant designated by him.

9. No separate print can be removed from the print room and only such volumes of engravings, or reference books, as are specially designated for that purpose can be taken from the print room for the use of readers in other parts of the library.

10. The use of ink in any form, or of colors, is forbidden in this room. All notes or sketches must be made with lead pencil.

11. Permission to photograph certain prints will be given by the curator, under certain conditions. To obtain such permission a written application must be made in accordance with the form prepared for that purpose, and a pledge must be given that two finished copies of each photograph shall be given to the library. These copies must be unmounted.

PRINT ROOMS

CATALOGUE

NOTE

In the present catalogue, a dagger (†) before a name indicates that the artist's work — in many cases a complete collection — has been placed in one or more separate portfolios.

An asterisk (*) before a name indicates that a special catalogue of the work of the artist in question has been printed and forms part of the Avery collection, or that, as in the case of Lalanne, Zilcken and others, a MS. catalogue has been furnished by the artist himself. The artists not so marked will generally be found entered in Beraldi's "Graveurs du XIXe Siècle" (Paris, 1885–92, 12 vols.). See also the list of books in the present handbook.

Only the actual number of prints is given in each case, and no notice is taken of different states of the same print. This explains the excess of the number of prints credited to some artists over the actual number of works known to have been executed by them. Thus, Jacque is represented by 519 subjects and 401 extra states, making 920 pieces in all. Such states are of value as showing the often considerable and important changes and additions which a plate undergoes.

For convenience, the material in this collection has been classified as "Etchings," "Lithographs," etc. But where special collections of the work of certain artists have been formed, mezzotints, steel engravings, etc., are occasionally included under the general head of etchings.

ETCHINGS

Abraham, T.	1
Achard, J.	14
Achenbach, A.	21
Allemand, H.	1
Alma-Tadema, L.	4
Andrews, J.	1
Ansdell, R.	1
† Appian, A.	62
Ardail	1
Artan, L.	1
Aufray de Roc' Bhian	1
Bacher, O. H.	3
Bachiloff	1
Balfourier, A.	1
Ballin, A.	4
Barillot, L.	2
Barthelmess, N.	1
Barye, A. L.	1
Baudry, P.	1
Bauer, M.	10
† Beauverie, C. J.	27
Becker, L.	2
Becker, P.	4
Bellangé, H.	1
Belle, — de la	2
Bendoofs, C. F.	1
Berg, A.	2
Bernier, C.	2
Berthoud, H.	1
Bertrand, A.	2
Besnus, A.	2
Bianchi, M.	1
Bida, A.	9
Billet, P.	4
Billoin, C.	5
Billy, Ch. de	1
Bizeau, A. de	1
Blanc, C.	2
Bléry, E.	12
Bles, D.	1
Blois, — de	3
Blommers, B. F.	7
Blondel, C.	8
Blum, R.	3
Bocourt, E.	3
† Bodmer, K.	231
Boetzel, E.	1

Boilly, J. 1
Boilvin, E. 25
Boissieu, J. J. de . . . 1
Bonington, R. P. . . 1
Bonnat, L. 6
† Bonvin, F. 54
Boom, C. 1
Bos, G. van 3
Bosch, E. . . . 1
Botebs, — de 1
Bouguereau, W. . . . 1
Boulard, E. 1
Boulard (*fils*) 2
Boulenger, H. 5
Boutelié 1
Bouvenne, A. 1
† Bracquemond, F. . . 848
Braekelaer, F. de . 2
Braekelaer, H. de . . 2
Brandon, J. E. E. . . 1
Brascassat, J. R. . . . 2
Breling, H. 3
Brendel, A. 1
Bresdin, R. ("Chien-Caillou") 17
Brias, C. 1
Brissot, F. 1
Brown, J. L. . . . 12
Browne, Henriette . . 7
† Brunet-Debaines, A. . 143
Brüssaber, C. B. . . . 1
Buckle, A. 2
† *Buhot, F. 306
Burt, C. 1
Butin, U. 2
Buttura, E. 1

C., S. 1
Cabat, L. 2
Cadart, A. . . 1
Calamatta, L. . . . 1
Calmelet, H. . . . 1
Camp, C. van 3
Cap, C. 1
Carey, Ch. 5
Carre, J. 1
Casanova, A. . . 1
Casilear, J. W. . . . 4
† Cassatt, Mary . . . 63
Chabry, L. 3
† Chaigneu, F. 14
Cham. (Amédée de Noé) 4
Champollion, E. . . . 33
† Chaplin, C. 77
Chapman, J. G. . 53
Charlet, N. T. . . . 1
Charnay, A. 1
† Chassériau, T. 11
Chattock, R. S. . . . 1
† *Chauvel, Th. . . . 104
Chenay, P. . . . 4
Cheney, J. 12
Chevrier, J. 4
† Chifflart, F. 51
Clark, J. 1

Clays, P. J. 1
Clement, A. 2
Cock, C. de 1
Collignon, J. . . . 8
Collins, W. 7
Constantin, A. 2
Cooper, A. 2
Cope, C. W. . . . 3
Cordouan, V. 1
† Corot, J. B. C. . . . 161
Cotman, J. S. . . . 18
Cottin, P. 2
† Courtry, C. . . . 271
Crabeels, F. 1
Creswick, T. . . . 1
Crome, J. . . . 2
† *Cruikshank, G. . . 162
Cuitt, G. 1
Curzon, A. de 2

Daliphard, E. . . . 10
Damman, B. . . 1
Damour, C. 1
Danforth, M. I. . 1
Dananche, X. de . 1
Dansaert, L. . . . 1
Darjou, A. . . . 1
† *Daubigny, C. . . . 181
Daumier, H. . . . 1
Daumont, E. 1
Decamps, A. G. . . . 3
Deiters, H. 1
Delacroix, E. 11
Delaroche, P. 1
† Delâtre, A. 215
† Delâtre, E. . . . 116
† Delauney, A. A. . . . 54
Delteil, Loys 1
† Desboutin, M. . . . 127
Desbrosses, J. 3
† Detaille, E. 11
Deville, M. 4
Diaz de la Peña, N. V. 2
Didier, A. 1
Dien, M. F. 2
Dillens, A. 5
Dittis, C. 1
Dodson, R. W. . . 1
Donjean 1
Doo, G. T. 1
Doré, G. 8
Drouyn, L. 2
Dücker, E. 1
Dufeu, E. 2
Dujarric 1
Dumaresq, A. 1
Dupont, H. 4
Duran, C. 1
Durand, A. 3
Duseigneur, L. . . . 2
Duvivier, A. 10
Dyck, H. 2

Edwards, E. 3

Egusquiza, R. de . . 16
Ellis, G. B. 2
Elsen, A. 1
Enfantin, A. 1
Ernst, R. 3
Evershed, A. 31
Ezdorf, F. 1

F., M. 1
F., S. 2
Fahrbach, F. . . . 1
Faivre, Cl. 1
Falconer, J. M. . . 2
Falguière, V. 2
Fannelet 1
Faruffini, F. . . 3
Fernando, Don
(*King of Portugal*) . 1
Ferris, S. J. . . . 7
Feyen-Perrin, A. . . 22
Fichel, E. 1
Fitz Gerald, G. . . . 1
Flameng, F. . . 2
† Flameng, L. . . . 782
Fles, Etha 1
Forbes, E. 1
Formster, A. W. . . 1
Forrest, J. B. 1
Forster, A. 1
† Fortuny y Carbó, M. . 13
Foulquier, V. 1
Fourmier, P. 1
Fourmois, T. 2
Français, F. L. . . . 1
Francia, A. 1
† *French, E. D. . . 136
Frère, E. 5

Gabriel . . . 1
Gail, W. 1
Gaillard, J. 1
Gale, W. 2
Gallait, L. 4
Garrett, E. H. . . . 1
Gaucherel, L. 83
Gauermann, F. . . 19
Gaujean, E. 5
Gautier, A. 7
Gautier, L. 9
Geddes, A. 5
Geikie, W. 4
Gerard, J. 1
Gérôme, J. L. 2
Geyger, E. M. . . . 4
Giacomelli, H. . . . 1
Giacomotti, J. 1
Gigoux, J. 1
Gilbert, A. I. 5
Gimeñez, F. . . . 1
† Goeneutte, N. 364
Goncourt, J. de . . . 11
Gonin, F 1
Goupil 1
Gourcy, Cte. H. de . 1

Goya y Lucientes, F. . 10
Graham, A. W. . . . 1
Greatorex, E. 2
Grefe, C. 1
Greive, J. C., Jr. . . . 8
Grenaud, H. 1
Greux, G. 13
Groux, C. de 2
Gudin, T. . . . 1
†Guerard, H. . . . 648

Haanen, G. J. . . 1
Haanen, R. van . . . 3
Habenschaden, S. . 1
Habert-Dys, J. A. . . 4
†*Haden, *Sir* F. Seymour. 308
Hamerton, P. G. . 58
Hanriot, J. 1
Harpignies, H. . . . 24
Hartmann, L. . . 1
Hatch, G. W. 5
Haun, A. 1
Haussoullier, W. . . . 1
Havranek, F. 1
Hecht, G. van der . 1
Hédouin, E. 30
Heinzmann, C. . . . 1
Hendschel, A. 1
Henriet, C. L. d' . . 1
Henriet, F. 1
Héreau, J. 6
Herkomer, H. 4
Hervier, A. 30
Heyden, — von . . . 1
Hillemacher, E. . . . 2
†Hillemacher, F. . . . 103
Hill, J. H. 17
Hinshelwood, R. . . 15
Hirsch, Alphonse . . 1
Hoff, C. 1
Holl, W. 1
Hook, J. C. 2
Houten, B. E. van . . 1
Hubert, A. 5
Hueber, H. 1
†Huet, P. 32
Huet, R. P. 1
Hunt, S. V. 8
Hunt, W. H. . . . 3
Hussenot, J. . . . 1
Hutte, A. de 1

Irmer, C. 1
†*Israëls, J. 98

Jacomin, J. 12
†*Jacque, Ch. 920
Jacque (*fils*), F. . . . 1
Jacque, L. 8
†*Jacquemart, J. . . . 449
Jacquet, G. 1
Jacquet, J. 1
Jaugey, L. 1
Jeanron, A. 1

Jenkins, J. J. 1
†Jongkind, J. B. . . . 30
Johnson, T. 4
Johnston, D. C. . . . 9
Josey, R. 2
Joyant, J. 2
Jutsum, H. 1
Jutz, C. 1

Kate, H. Ten. . . . 1
Kauffmann, H. . . . 1
Keene, C. 22
Kelly, T. 2
Kirchner, E. . . . 3
Klein, A. 2
Klinger, M. 1
Knaus, L. . . . 3
† Koepping, K. . . . 16
† Kratké, C. L. 67
Kröner, C. 1
Kuhr, J. 1
Kuytenbrouwer, M. A. 1

Laemlein, A. 1
Laguillermie, F. . . . 9
† *Lalanne, M. 336
† Lalauze, A. 44
Lambert, E. . . . 2
Lamme, A. J. 1
Lamorinier, J. 5
Lançon, A. 1
Landseer, *Sir* E. . . . 13
Landseer, T. 1
Laroche, L. 1
Laurens, J. 4
Laurens, P. 1
Lauters, P. 4
Lawson, A. 3
Le Couteux, L. . . . 8
Leeman, E. F. . . . 1
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Kruell, G. . . 1

Strang, W. 1

Wolf, H. 3

BOOKS

The following list of books in the Avery collection is divided into five sections:

1. Art and artists in general.
2. Prints in general.
3. Etching and etchings.
4. Lithography and lithographs.
5. Individual artists and their works.

In many cases, these volumes are extended by the insertion of extra plates and manuscripts.

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1. ART AND ARTISTS IN GENERAL

ALBUM AUTOGRAPHIQUE. L'art à Paris en 1867. [160 pages de croquis originaux. Texte par A. Pothey. Complete in 20 numbers. Paris], 1867. Obl. 4°.

ALDINE CLUB. Catalogue of a loan collection of portraits and manuscripts of authors and publishers, on the occasion of the formal opening of the Aldine Club house. Feb. 12–15, 1890. New York, 1890. Nar. 8°.

ARTISTES CONTEMPORAINS DES PAYS DE GUYENNE, BÉARN SAINTONGE ET LANGUEDOC: Léon Bonnat, Maxime Lalanne, Fromentin [and others]. Notices par L. Bauzon [and others]. Bordeaux, 1889. 10 plates. Nar. 4°.

AUTOGRAPHE (L'). [Bi-monthly.] H. de V[illemessant] & G. B[ourdin, editors]. No's. 1–47: 1863–'65. Paris, 1863–'65. 1 v. Obl. 4°.

11 added sheets.
In May, 1864, only one no. issued.
" Oct. 1865, " " " "
" Dec. " none issued.

AUTOGRAPHE (L') AU SALON DE 1864. 32 pages de croquis originaux . . . Paris, 1864. Obl. 4°.

Bound with: "L'Autographe," Paris, 1865, obl. 4°.

AUTOGRAPHE (L') AU SALON DE 1865 ET DANS LES ATELIERS. 104 pages de croquis originaux. Texte de Pigalle. [Bi-monthly.] No's. 1–12: Apr. 29–Jul. 15, 1865. Paris, 1865. Obl. 4°.

Bound with: "L'Autographe," Paris, 1865, obl. 4°.

COSTUME OF THE LADIES OF ENGLAND, 1810–1829: Drawings [: Binder's title]. 153 water-color drawings, by Thomas Uwins, R. A., and others. 3 v. 8°.

POYNTER, *Sir* E. J. The National Gallery. London, 1899. 3 vols. F°.

No. 422 of 1000 copies printed.

Contains reproductions of all pictures in the National Gallery, acquired up to the end of 1899. In consequence of constant additions the editor states: "It is . . the intention to add . . . supplements to the present work so as to keep it up to a proper standard of completeness."

SALONS (LES). Dessins autographes. Exposition des Beaux-Arts, Paris, 1868. 160 pages de croquis originaux. Texte par A. Pothey. [Weekly, complete in 20 no's.] Paris. 1868. Obl. 4°.

SCHARF, G. A list of all the portraits in the National Portrait Gallery, Oct. 1884. With dates and names of artists. [London], 1884. Nar. 8°.

SEGUIER, F. P. A critical and commercial dictionary of the works of painters, comprising . . . sale notes of pictures and . . . notes on the subjects and styles of various artists who have painted in the schools of Europe between the years of 1250 and 1850. London, 1870. Nar. 4°.

SKETCHING SOCIETY. Works of the Sketching Society. Executed in photography by J. Hogarth jun^r. London, 1858. F°.

26 colored plates.

2. PRINTS IN GENERAL

ART UNION. London Art Union prize annual of 1845, containing 250 engravings of pictures and sculpture purchased by the London Art Union. London, [1845 ?]. F°.

——— The traveller, by O. Goldsmith. With thirty illustrations designed expressly for the Art Union of London. London, 1851. 4°.

BERALDI, H. Les graveurs du XIXe siècle. Guide de l'amateur d'estampes modernes. Paris, 1885–'92. 12 v. 8°.

——— 1872–1884. Mes estampes. Lille, 1887. Nar. 8°.

No. 30 of 100 copies printed.

BURLINGTON FINE ARTS CLUB. Catalogue of prints and books illustrating the history of engraving in Japan. Exhibited in 1888. [Introduction by William Anderson.] [Hertford], 1888. 4°.

BURTY, P. Catalogue of the first portion of the important collection of modern etchings and engravings, lithographs and drawings, the property of P. Burty, of Paris, which will be sold by auction by Sotheby, Wilkinson & Hodge . . . on . . . 27th of April, 1876, and four following days. [London], 1876. Nar. 8°.

Priced.

——— Catalogue of the second portion of the important collection of modern etchings, engravings and lithographs, the property of P. Burty, of Paris, which will be sold by auction by Sotheby, Wilkinson & Hodge . . . 19th of June, 1878, and two following days . . . [London], 1878. 8°.

Priced.

CARRINGTON, F. R. Catalogue of engravings and etchings presented by George A. Hearn to the Cooper Union Museum . . . New York, 1897. Nar. 8°.

——— Catalogue of etchings and lithographs presented by Samuel P. Avery to the Cooper Union Museum . . . New York, 1898. Nar. 8°.

CATALOGUE D'UNE COLLECTION UNIQUE DE DESSINS, GRAVURES ET EAUX-FORTES COMPOSÉS OU EXÉCUTÉS PAR DES FEMMES. En vente chez Frederik Muller & Co . . . Amsterdam [1884 ?]. Nar. 4°.

Collection begun by Henrietta Louisa Koenen, and continued by her husband.

COLLECTION OF JAPANESE ENGRAVINGS AND CHROMOXYLOGRAPHS; [made by Capt. F. Brinkley, and presented by Charles Stewart Smith to the N. Y. Public Library: Catalogue. 189– ?]. 8°.

DEUX CENTS DESSINS DE MAITRES MODERNES. Reproduits en fac-similé. Paris, [1897]. 200 plates. Nar. f°.

DUPLESSIS, G. De la gravure du portrait en France. Paris, 1875. 8°.

——— Essai de bibliographie contenant l'indication des ouvrages relatifs à l'histoire de la gravure et des graveurs. Paris, 1862. 8°.

L'ESTAMPE MODERNE. Publication mensuelle contenant [96] estampes originales inédites . . . des principaux artistes modernes français et étrangers . . . Numéro 1–24, mai 1897–avril 1899. Paris, 1897–'99. 4°.

EXPOSITION DE GRAVURES DU SIÈCLE. Ouverture 20 Oct. 1887. Galerie Georges Petit. Paris, 1887. Nar. 8°.

FANTAISIES PARISIENNES. Album d'artistes en tous genres, contenant 900 caricatures, vignettes, lettrines, fleurons, ornements . . . etc., de Daumier, Gavarni, Meissonier . . . et autres artistes célèbres, gravés par Messieurs Barra, Birouste, Deghouy, [etc]. Édition Curmer. Paris, [186–?] 8°.

FENOLLOSA, E. F. The masters of Ukioye. A complete historical description of Japanese paintings and color prints of the genre school. New York, 1896. Sm. 4°.

GAUCHEREL, L. Catalogue de la collection L. Gaucherel, peintre graveur: eaux-fortes et gravures modernes, par Bracquemond, Daubigny [and others]. Oeuvre de Gaucherel . . . Vente . . . 26 et 27 mai 1866. [Paris], 1866. 8°.

Priced.

GONCOURT, E. *and* J. Collection des Goncourt. Estampes modernes, aquarelles et dessins . . . [composant la collection . . . dont la vente aura lieu Hotel Drouot . . . 30 avril . . . 1er mai 1897]. Nar. 4°.

——— Collection des Goncourt. Gravures du XVIIIe siècle [. . . composant la collection . . . dont la vente aura lieu Hotel Drouot . . . 26–28 avril 1897. Paris, 1897]. Nar. 4°.

HADEN, *Sir* FRANCIS S. Catalogue of the collection of prints and drawings formed by Francis Seymour Haden, Esq., which will be sold by auction, by Sotheby, Wilkinson & Hodge . . . 15th day of June, 1891, and four following days . . . London, 1891. 8°.

Priced.

HAMERTON, P. G. Drawing & engraving; a brief exposition of technical principles & practice. London, 1892. 8°.

HOPKINS, A. A. Catalogue of photographs. Old Italian masters. Being a record of Italian art of the fourteenth, fifteenth, sixteenth and seventeenth centuries, and contained in the collection of A. A. Hopkins, Esq., New York City. Privately printed, 1901. 8°.

No. 16 of 250 copies printed.

KATALOG WERTHVOLLER GRAPHISCHER ORIGINAL-ARBEITEN NEUER MEIST LEBENDER KÜNSTLER . . . , ferner Handzeichnungen und Aquarelle . . . , sowie schöner und seltener Prachtwerke . . . Versteigerung zu Berlin, . . . 14.–15. Mai. (Kupferstich-Auction LXIII von Amsler & Ruthardt.) Berlin, 1901. 6 plates. 8°.

La Combe, J. F. Le B. de. Catalogue des tableaux anciens & modernes, aquarelles & dessins, lithographies, eaux-fortes, estampes et livres à figures composant le cabinet de feu le colonel de La Combe . . . vente . . . 2–6 février 1863. Paris, 1863. 8°.

Fully priced.

London (The) and Westminster Review. No. 61, Aug. 1838. [Containing an article on wood engraving, accompanied by specimens of the work of George Cruikshank, Tony Johannot and others.] London, 1838. 39 plates. 8°.

Manuel de bibliographie bibliographique et d'iconographie des femmes célèbres . . . par un vieux Bibliophile. Turin, 1872. 8°.

No. 340 of 520 published.

——— Supplement. Turin, 1900. 8°.

No. 189 of 520 published.

Michelin, J. Catalogue des objets d'art et de curiosité . . . , estampes, eaux-fortes originales Bracquemond, Chauvel, Corot [and others], œuvre complet de Jules Michelin, . . . composant la collection Michelin . . . Vente . . . Hotel Drouot . . . 21–23 avril 1898 . . . [Paris], 1898. Nar. 4°.

Priced.

Musée National du Louvre. Catalogue des planches gravées composant le fonds de la chalcographie et dont les épreuves se vendent au Musée. Paris, 1881. Nar. 8°.

——— Supplement au catalogue de 1881. Paris, 1891. Nar. 8°.

MUSEUM OF FINE ARTS, BOSTON. DEPT. OF PRINTS. Catalogue of a loan exhibition of book-plates and super-libros, held by The Club of Odd Volumes, at the Museum . . . April 25th to June 5th, 1898. Boston, 1898. Nar. 12°.

——— Same. 21 plates.

No. 45 of 61 copies, edition de luxe.

OBOLE (L') DE LA VIE MODERNE AUX INONDÉS DE MURCIE. [Fac-similés d'autographes de V. Hugo, T. de Banville, and others. Dessins de Giacomelli, H. Scott, and others. Paris, 1880.] Nar. f°.

One of 100 copies printed. Book-plate of Octave Uzanne.

PARIS-MURCIE. Journal publié au profit des victimes des inondations d'Espagne. Par le comité de la presse française [sous la direction de Edouard Lebey . . . Numéro unique. Dec. 1879]. Paris, 1879. F°.

REID, G. W. Works of the Italian engravers of the 15. century reproduced in facsimile . . . with an introduction by G. W. Reid. With descriptions of the works illustrated . . . 1st series. London, 1884. 19 plates. F°.

RONDOT, N. Graveurs sur bois à Lyon au seizième siècle. Paris, 1898. 4°.

ROSE, J. A. Catalogue of a collection of etched and engraved works . . . formed . . . by J. A. Rose . . . which will be sold by auction, by Sotheby, Wilkinson & Hodge. [London], 1876. 8°.

Priced.

SCOTT, W. B. A descriptive catalogue of engravings, brought together with a view to illustrate the art of en-

graving on copper and wood from the time of the Florentine niello workers in the XVth century to that of William Blake. n. p., n. d. 8°.

SINGER, H. W. *and* W. STRANG. Etching, engraving and the other methods of printing pictures. London, 1897. 14 plates. 8°.

STRANGE, E. F. Japanese illustration: a history of the arts of wood-cutting and colour printing in Japan. London, 1897. 79 plates. 8°.

(The Connoisseur series.)

VERLOREN VAN THEMAAT, P. La gravure en manière noire aux Pays-Bas. Collection formée par feu P. Verloren van Themaat. La vente aura lieu mardi 15 juin 1886 . . . à Amsterdam. n. p., [1886]. 8°.

WEDMORE, F. Fine prints. New York, 1897. Nar. 8°.

(Collector series.)

WILSON, J. W. Catalogue of the collection of valuable engravings, of the late Mr. John W. Wilson, of The Avenue Hoche, Paris, comprising modern etchings . . . also engravings & etchings by old masters . . . which will be sold by auction, by Sotheby, Wilkinson & Hodge . . . 22nd April, 1887, and following day . . . London, 1887. Nar. 8°.

Priced.

3. ETCHING AND ETCHINGS

ASHLEY, A. The art of etching on copper. London, [1849]. 14 plates. Sm. obl. 4°.

CADART, A. Catalogue complet d'eaux-fortes originales . . . composées et gravées par les artistes eux-mêmes . . . Paris, 1873. Nar. 8°.

Three pamphlets bound in 1 volume, containing 40 plates and 2 portraits. One added plate.

CHATTOCK, R. S. Practical notes on etching. London, 1886. 3d edition. 8 plates. Nar. 8°.

DURAND-RUEL. Galerie Durand-Ruel: recueil d'estampes gravées à l'eau-forte. Préface par Armand Silvestre. Paris, 1873. 5 vols. 300 plates. 4°.

ETCHER (THE). Thirty-six examples of the original etched work of modern artists. London, 1881. F°.

ETCHING CLUB. L'allegro by John Milton; illustrated by the Etching Club. London, 1849. 20 plates. F°.

——— The deserted village of Oliver Goldsmith, illustrated by the Etching Club. London, 1841. 40 plates. F°.

——— Elegy written in a country churchyard, by T. Gray. Illustrated by the Etching Club. London, 1847. 18 plates. F°.

Autograph letter of Frederick Taylor.

——— Etch'd thoughts. London, 1844. 59 plates. F°.

Autograph letter of C. W. Cope.

——— Etchings for the Art-Union of London. London, 1857. 30 plates. F°.

——— A selection of etchings . . . London, 1865. 12 plates. F°.

ETCHING CLUB. Songs and ballads of Shakespeare. Illustrated by the Etching Club. London, 1853. 18 plates. Nar. f°.

HADEN, *Sir* FRANCIS S. About etching. Pt. I. Notes by Mr. Seymour Haden on a collection of etchings and engravings by the great masters lent by him to The Fine Art Society to illustrate the subject of etching. Pt. II. An annotated catalogue of the examples exhibited of etchers and painter-engravers' work. Illustrated . . . [London], 1879. F°.

——— London, 1878–'79. 3d edition. Nar. 8°.

Contains Mr. Haden's markings.

HAMERTON, P. G. The etcher's hand-book . . . London, 1871. 6 plates. 12°.

HASSELL, J. Graphic delineation. A practical treatise on the art of etching . . . Illustrated . . . London, 1826. 9 plates. 4°.

HERKOMER, H. Etching and mezzotint engraving. Lectures delivered at Oxford . . . London, 1892. 13 plates. 4°.

HITCHCOCK, J. RIPLEY W. Etching in America, with lists of American etchers and notable collections of prints. New York, 1886. Nar. 12°.

Author's autograph.

HOUSSAYE, A. Tableaux rustiques. Le cochon, illustré par C. Jacque, H. Guérard [and others]. Paris, 1876. 14 etchings. 4°.

JUNIOR ETCHING CLUB. Passages from modern English poets. Illustrated by the Junior Etching Club. London [1862 ?] 45 plates. F°.

LALANNE, M. Traité de la gravure à l'eau-forte . . . Paris, 1866. 8 plates. Nar. 8°.

MARTIAL, A. P. (pseud. of Adolphe Martial Potémont). Nouveau traité de la gravure à l'eau-forte pour les peintres et les dessinateurs. Paris, 1873. 25 plates. 8°.

MODERN ETCHERS. Short biographical sketches of the leading etchers of the present day. 1891. New York [1891]. 24°.

PATON, H. Etching, dry point, mezzotint. The whole art of the painter-etcher . . . London, 1895. 16 plates. 8°.

ROSE, J. A. Liverpool Art Club Collection, illustrative of the history and practice of etching, lent and catalogued by J. A. Rose, Esq., of London. October, 1874. Liverpool, 1874. Nar. 8°.

ROYAL SOCIETY OF PAINTER-ETCHERS. Catalogue of the sixteenth annual exhibition . . . London, March, 1898. London, 1898. Nar. 8°.

SAINT ARROMAN, R. DE. La gravure à l'eau-forte. Essai historique par R. de Saint Arroman. Comment je devins graveur à l'eau-forte, par le comte Lepic. Paris, 1876. Nar. 8°.

SONNETS ET EAUX-FORTES. Paris, 1869. 95 plates. F°.

One of very few copies having two sets of plates.
10 inserted plates.

WEDMORE, F. Etching in England. London, 1895. 50 plates. 8°.

4. LITHOGRAPHY AND LITHOGRAPHS

ALBUM LITHOGRAPHIQUE DE 1822. [Lithographies par Carle et Horace Vernet, Hersent, &c.] Paris: Engelmann, 1822. 46 plates. F°.

ARTISTES (LES) CONTEMPORAINS. Année 1–8. Paris, 1846–53. 160 plates. 2 vols. F°.

AUSSTELLUNG VON KÜNSTLER-LITHOGRAPHIEN UND PLAKATEN IN DEN RÄUMEN DES KUNSTGEWERBE-MUSEUMS ZU DÜSSELDORF. November-December, 1897. Düsseldorf, 1897. Nar. 8°.

BERRI, D. G. The art of lithography. London, 1872. 2d edition. Nar. 12°.

CENTENAIRE DE LA LITHOGRAPHIE. Catalogue officiel de l'Exposition. 1795–1895. [Paris], 1895. Nar. 4°.

CHEVALLIER, A., *and* LANGLUMÉ, I. Mémoire sur l'art du lithographe. Améliorations à y apporter. Paris, 1828. 4 plates. Nar. 8°.

COLLECTION HISTORIQUE DES PRINCIPALES VUES DES PAYS BAS. Tournay, [1822–23?]. 96 plates. F°.

Text in French and Dutch.

D * * * Procédé actuel de la lithographie mise à la portée de l'artiste et de l'amateur . . . par D * * * Paris, 1818. Nar. 8°.

DEUTSCHER BUCHGEWERBE VEREIN. Buchgewerbe Museum. Ausstellung von alten und neuen Künstlerlithographien aller Länder im Deutschen Buchgewerbehause. Vom 15 März–28 April 1901. Führer, herausgegeben von der Verwaltung. . . . Leipzig, [1901]. Nar. 8°.

DUCHATEL, E. Traité de lithographie artistique, illustré par Buhot, Bertrand, Dillon [and others. Préface de L. Benedite. Paris, 1893?]. 25 plates. F°.

ÉCOLE DES BEAUX-ARTS. Exposition générale de la lithographie, au bénéfice de l'œuvre l'Union Française pour le Sauvetage de l'Enfance. Ouverte du 26 avril au 24 mai 1891. Paris, 1891. Nar. 4°.

ENGELMANN, G. Manuel du dessinateur lithographe . . . suivie d'une instruction sur le nouveau procédé du lavis lithographique. Paris, 1824. 12 plates. 2d edition. Nar. 8°.

ERSTE IM KÖNIGREICH SACHSEN ERSCHIENENE SAMMLUNG ARTISTISCHER VERSUCHE IM STEINDRUCKE. Dresden, [1806]. 15 plates. Sm. 4°.

FERCHL, F. M. Ubersicht der einzig bestehenden vollständigen Incunabeln-Sammlung der Lithographie und der übrigen Senefelder'schen Erfindungen . . . Mit einem Vorwort begleitet zur sechzigjährigen Gedächtniss-Feier der Münchener-Erfindung der Lithographie . . . [München, 1856.] 8°.

Extr. from "Oberbayerisches Archiv," Bd. XVI.

FIGARO LITHOGRAPHE, [imprimé à l'occasion du centenaire de la lithographie, 1795–1895]. Paris, [1895]. F°.

Fully illustrated.

GRAUL, RICHARD. Die Lithographie von ihrer Erfindung bis zur Gegenwart, mit zwei Anhängen: Die Schabkunst im neunzehnten Jahrhundert und die modernen Techniken graphischer Vervielfältigung. Redigirt von R. Graul. [Lief. 1–10]. Wien: Gesellschaft für vervielfältigende Kunst, 1895–[1900]. F°.

(Die Vervielfältigende Kunst der Gegenwart, hrsg. von der Gesellschaft für vervielfältigende Kunst, Bd. 4.)

HULLMANDEL, C. The art of drawing on stone . . . London, [1824]. 19 plates. Nar. 4°.

KÖNIGLICHES MUSEUM IN BERLIN. Die Gemälde-Gallerie des Königl. Museums in Berlin. In Lithographien der vorzüglichsten Gemälde derselben . . . Berlin, [18—?] 36 plates. F°.

LEHRS, M., WEIZSÄCKER, H., *and* GRAUL, R. Neue Lithographien. (Greiner, Thoma, von Pidoll, Steinhausen, Dasio) . . . Vermehrter Abdruck aus den Graphischen Künsten. Wien: Gesellschaft für Vervielfältigende Kunst, 1894. 4 plates. F°.

LEMERCIER, A. La lithographie française de 1796 à 1896, et les arts qui s'y rattachent. Manuel pratique . . . Paris, [1896?]. 33 plates. 4°.

LITHOGRAPHE (Le). Journal des artistes et des imprimeurs . . . Rédigé par des lithographes, sous la direction de M. Jules Desportes . . . [Annual]. vol. 1. Paris, 1838. 14 plates. Nar. 8°.

MOREAU, A. Collection de tableaux modernes. [Tirés du cabinet de M. Adolphe Moreau.] Paris, 1849–'53. 130 plates. F°.

MULLER, F. & Cie. La lithographie. Ecoles française, néerlandaise, allemande, anglaise & russe. Catalogue . . . à prix marqués . . . Amsterdam, 1890. Nar. 4°.

PANTHEON OF DE TEMPEL DER ONSTERFELIJKHEID VOOR NEÊRLANDS KUNSTSCHILDERS. n. p., 1838. 45 plates. Obl. 4°.

Lithographic reproductions of paintings by Dutch and Flemish artists.

PARGUEZ. Catalogue de lithographies, œuvres de Bonington, Charlet, Decamps, Delacroix, Devéria, Gericault, Ingres, Prud'hon, Horace Vernet, d'amateurs tels que: la duchesse de Berry, princesse de Chimay, baron Denon, etc. . . . [Collection Parguez. Preface by Ph. Burty.] Vente . . . 22–24 avril 1861. Paris, 1861. Nar. 4°.

RAUCOURT. A manual of lithography, or memoir on the lithographical experiments made in Paris at the Royal School of the Roads and Bridges . . . Translated from the French by C. Hullmandel. London, 1820. Nar. 8°.

RICHMOND, W. D. The grammar of lithography. A practical guide for the artist and printer in commercial and artistic lithography . . . London, 1886. 6th edition. 12°.

(Wyman's technical series.)

ROBIN, A. Coloris des lithographies. Paris, 1837. Nar. 12°.

SENEFELDER, A. L'art de la lithographie, ou instruction pratique . . . précédée d'une histoire de la lithographie et de ses divers progrès. Paris, 1819. 4°.

SENEFELDER, A. A complete course of lithography . . . to which is prefixed a history of lithography, from its origin to the present time . . . with a preface by F. von Schlichtegroll. . . . Translated . . . by A. S. London, 1819. 14 plates. 4°.

SOCIÉTÉ DES PEINTRES-LITHOGRAPHES. Première exposition; ouverte du 4 au 15 novembre 1897 . . . Galerie des Artistes Modernes . . . Paris. Paris, 1897. 16°.

——— Deuxième exposition des Peintres Lithographes, du 10 au 25 janvier 1899 . . . Paris, 1899. Nar. 8°.

Illustrations paged in. One added plate.

SOUTH KENSINGTON MUSEUM. Catalogue of the loan collection of lithographs . . . 1898–'99. London, 1898. Nar. 8°.

STATUEN UND ANSICHTEN DES K. K. GARTENS ZU SCHÖNBRUNN. [Vienna? n. d.] 13 plates. Sm. obl. 4°.

TERPSICHORE. Chant scénique. Orné de dix vignettes. Paris, 1828. 10 plates. 4°.

(Album des muses, premier cahier).

VIER UND ZWANZIG ALTE DEUTSCHE LIEDER AUS DEM WUNDERHORN: mit bekannten meist älteren Weisen beym Klavier zu singen. Heidelberg, 1810. Sq. 8°.

Lithographed.

WATERLOW & SONS. Every man his own printer; or, lithography made easy . . . London, 1859. 9 plates. 2d edition. Nar. 4°.

5. INDIVIDUAL ARTISTS AND THEIR WORKS

ACHENBACH, A.

Voss, G. Andreas Achenbach. Wien, 1896. F°.

Fully illustrated.

ALLERS, C. W. Fürst von Bismarck in Friedrichsruh. Stuttgart [1892]. 67 plates. 2d edition. F°.

ANDERSON, ALEXANDER.

[DUYCKINCK, E. A.] A brief catalogue of books illustrated with engravings by Dr. Alexander Anderson, with a biographical sketch of the artist. New York, 1885. 8°.

Added, a portrait and a sketch of Anderson by F. M. Burr.

BERTALL (pseudonym of C. A. d'Arnoux). The Communists of Paris, 1871. Types — physiognomies — characters; with explanatory text . . . written expressly for this edition by an Englishman . . . Paris, [1874]. 40 plates. F°.

BLACKBURN, *Mrs.* Illustrations of Scripture by an animal painter, with notes by a naturalist. Edinburgh, [1854]. 20 plates. Obl. f°.

BOILLY, L. L.

CATALOGUE de quatre tableaux célèbres par L. L. Boilly . . . appartenant à M. Paul Sohège, et dont la vente aura lieu à Paris Hotel Drouot . . . 28 mars 1900. Paris, 1900. 4 plates. 4°.

——— HARRISSE, H. L.-L. Boilly, peintre, dessinateur et lithographe, sa vie et son œuvre 1761–1845 . . . Paris, 1898. 20 plates. 4°.

One added plate in color.

BONINGTON, R. P.

BOUVENNE, A. Catalogue de l'œuvre gravé et lithographié de R. P. Bonington. Avec un portrait gravé par A. Delauney et plusieurs fac-simile. Paris, 1873. 8°.

No. 2 of 170 copies printed. Extended copy.
With autographs of Bonington and Bouvenne.

——— HÉDIARD, G. Les lithographies de Bonington. [Le Mans, 1890.] 4°.

Repr.: "L'Artiste," 1890.
See also HARDING, J. D.

BOUCHER, F. Les œuvres de Molière. Inventées & dessinées par F. Boucher & sculptées par L. Cars. n. p., n. d. 33 plates. F°.

Title-page in MS.

BRACQUEMOND, F.

BENEDITE, L. Catalogue des œuvres exposées de Bracquemond. Paris, [1897]. 12°.

(Musée National du Luxembourg. Expositions periodiques d'estampes. Première exposition, février-juillet, 1897.)

BRANDARD, ROBERT. Scraps of nature, etched . . . London: Art-Union, 1864. 34 plates. Obl. 4°.

BRESDIN, RODOLPHE.

CHAMPFLEURY (pseud. of J. F. F. Fleury-Husson). Chien-Caillou, fantaisies d'hiver. Paris, 1847. Nar. 12°.

BUHOT, F.

BOURCARD, G. Felix Buhot . . . : catalogue descriptif de son œuvre gravé. Avec une préface d'Arsène Alexandre. Paris, 1899. 8°.

BURT, C.

BURT, ALICE. Catalogue of line engravings, etchings and original drawings by Charles Burt, dec'd . . . Edited by his daughter, Alice Burt . . . New York, 1893. Nar. 8°.

No. 8 of 125 copies.

CALAME, A. Essais de gravure à l'eau-forte. n. p. [1845.] 45 plates. F°.

Etched title-page. There are also two other etched titles, dated, respectively, 1838 and 1840.

CHARLET, N. T. Album lithographique. Paris, [1825?] 62 plates. F°.

——— HÉDIARD, G. Les maîtres de la lithographie. Charlet. [Chateaudun, 1894.] 4°.

Repr. . "L'Artiste," 1894.

——— JANIN, J. Notice nécrologique sur Nicolas-Toussaint Charlet . . . Paris, 1847. 8°.

Extrait du Nécrologue universel du XIXe siècle.

——— LA COMBE, J. F. L. DE. Charlet, sa vie, ses lettres, suivi d'une description raisonée de son œuvre lithographique. Paris, 1856. 8°.

CHASSÉRIAU, T.

BOUVENNE, A. Théodore Chassériau, 1819–1856. Nar. 4°.

Extr. from "L'Artiste," vol. 2, 1887.

——— ——— Théodore Chassériau. Souvenirs et indiscretions. [Lille, 188–?]. Nar. 8°.

One of 115 copies printed. Author's autograph.

CHATTOCK, R. S. The river Duddon; a series of sonnets by William Wordsworth. With ten etchings by R. S. Chattock. London, 1884. 10 plates. F°.

CHAUVEL, T.

DELTEIL, L. Théophile Chauvel. Catalogue raisonné de son œuvre gravé et lithographié, avec eaux-fortes originales et reproductions. Paris, 1900. 8°.

No. 58 of 225 copies.

CHINTREUIL, A.

LA FIZELIÈRE, A. DE, CHAMPFLEURY, *and* HENRIET, F. La vie et l'œuvre de Chintreuil . . . Quarante eaux-fortes par Martial, Beauverie, Taïée, Ad. Lalauze, Saffray, Selle, Paul Roux. Paris, 1874. F°.

No. 17 of 260 copies.

CHODOWIECKI, D.

ENGELMANN, W. Daniel Chodowiecki's sämmtliche Kupferstiche. Beschrieben, mit historischen, literarischen und bibliographischen Nachweisungen, der Lebensbeschreibung des Künstlers und Registern versehen. Leipzig, 1857. 8°.

CONSTABLE, JOHN.

LESLIE, C. R. Memoirs of the life of John Constable, Esq., R. A. . . . London, 1843. 23 plates by David Lucas. F°.

COROT, J. B. C.

ISNARD, A. Bon papa Corot; souvenirs d'une excursion à Ville d'Avray, avec la poésie de M. F. Coppée recitée par Mlle. Barretta de la Comédie-Française. Paris, 1881. Nar. 12°.

A pamphlet of 2 ll. is inserted, entitled "Inauguration du monument érigé à la mémoire de Camille Corot le 27 mai 1880." It contains a copy of Coppée's poem and the ménu.

COROT, J. B. C.

ROUSSEAU, J. Corot; suivi d'un appendice par Alfred Robaut. Avec le portrait de Corot et 34 gravures sur bois et dessins reproduisant des œuvres du maître. Paris, 1884. 4°.

(Bibliothèque d'art moderne.)

COTMAN, J. S. Liber studiorum; a series of sketches and studies. London, 1838. 48 plates. F°.

See also CROME, J

COURBET, G.

IDEVILLE, H. D', *Comte*. Gustave Courbet; notes et documents sur sa vie & son œuvre, avec huit eaux-fortes par A. P. Martial, et un dessin par E. Manet. Paris, 1878. Sm. 4°.

One inserted plate. No. 8 of 300 copies.

COURTRY, C. Boutet embêté par Courtry. Préface de Léon Maillard. Deux pointes-sèches par H. Boutet; une eau-forte et couverture par C. Courtry. Paris, 1896. 4 plates. 12°.

No. 95 of 400 copies printed.

CROME, J. Norfolk picturesque scenery, consisting of a series of thirty-one etchings . . . Norwich, 1834. 31 plates. F°.

———. BINYON, L. John Crome and John Sell Cotman. London, 1897. 4 plates. Nar. 4°.

(Portfolio artistic monographs.)

CRUIKSHANK, G. Cruikshankiana, an assemblage of the most celebrated works of G. Cruikshank . . . [with] deighton's London nuisances . . . London, n. d. 80 plates. Nar. f°.

CRUIKSHANK, G. Illustrations of Don Quixote, in a series of fifteen plates, designed and etched by G. Cruikshank. London, 1834. Nar. 16°.

——— BATES, W. George Cruikshank: the artist, the humourist, and the man, with some account of his brother Robert . . . London, 1878. 8°.

——— CATALOGUE (A) of a selection from the works of George Cruikshank, extending over a period of upwards of sixty years (from 1799 to 1863) now exhibiting at Exeter Hall . . . London, [1863]. 4th edition. 8°.

——— HAMILTON, W. A memoir of George Cruikshank, artist and humourist. With numerous illustrations, and a £1 bank note. London, 1878. 8°.

Author's presentation copy signed.

——— MARCHMONT, F. The three Cruikshanks. A bibliographical catalogue, describing more than 500 works . . . illustrated by Isaac, George, & Robert Cruikshank. The introduction by Julian Moore . . . London, 1897. 8°.

——— POINTS of humour illustrated, by the designs of G. Cruikshank. Two parts in one. London, [1835]. 20 plates. Nar. 8°.

——— [THACKERAY (W. M.)] An essay on the genius of George Cruikshank. [London], 1840. 18 plates. 8°.

From the Westminster Review, No. LXVI [June, 1840].
With additional etchings.

——— ——— Essay on the genius of G. Cruikshank, [by W. M. Thackeray]. From the Westminster Review, further illustrated by 220 etchings from his most popular works, chap books, etc. [London, 1840.] 2 v. F°.

Extended copy; title in MS.; autograph letter in v. 2.

DAUBIGNY, C.

BOURGES, *Mlle.* L. Daubigny, souvenirs et croquis; eaux-fortes par L. Bourges. Préface par Roger Milès. [Paris], 1894. 33 plates. Obl. 4°.

Entirely in etching.

——— HENRIET, F. C. Daubigny et son œuvre gravé . . . Paris, 1875. 13 plates. Sm. 4°.

Extended copy.

——— ——— Same. 2d edition. Paris, 1878. 10 plates. Sm. 4°.

DAVIS, J. S. Twelve heads, from the original studies by Rubens, in the possession of R. D. Chantrell, esq. Drawn on stone by J. S. Davis. London, 1830. F°.

DEBUCOURT, P. L. Héro et Léandre, poëme nouveau en trois chants, traduit du grec . . . [by Querelles]. Cette édition est ornée d'un frontispice et de huit estampes en couleur, dessinées et gravées par P. L. Debucourt . . . Paris, 1801. Sq. f°.

——— FENAILLE, M. L'œuvre gravé de P.-L. Debucourt (1755–1832). Accompagné d'une préface et des notes de Maurice Vaucaire . . . Paris, 1899. 14 plates. 4°.

No. 255 of 315 copies.

DECAMPS, A. G.

HÉDIARD, G. Les maîtres de la lithographie. Decamps. [Le Mans, 1891.] 4°.

Repr. . "L'Artiste," 1891.

DELACROIX, E. Faust, tragédie de M. de Goethe, traduite en français par M. A. Stapfer, ornée d'un portrait de l'auteur, et dix-sept dessins . . . exécutés sur pierre par M. E. Delacroix. Paris, 1828. F°.

DESBOUTIN, M. Exposition de l'œuvre gravé de M. Desboutin. Préface de Emile Zola. L'exposition sera ouverte du 8 juillet au 14 août 1889 . . . [Paris, 1889.] 12°.
(Galeries Durand-Ruel.)

DETAILLE, E.

GŒTSCHY, G. Les jeunes peintres militaires. De Neuville—Detaille—Dupray. Préface de E. Bergerat. Paris, 1878. 31 plates, 3 portraits. F°.

DIAZ DE LA PEÑA, N. V.

HÉDIARD, G. Les maîtres de la lithographie. Diaz. [Le Mans, 1895.] 4°.
Repr.: "L'Artiste," 1895.

DORÉ, G. Histoire pittoresque, dramatique et caricaturale de la Sainte Russie . . . commentée et illustrée de 500 . . . gravures . . . Paris, 1854. 4°.

DUPRÉ, J.

HÉDIARD, G. Les maîtres de la lithographie. Jules Dupré. [Chateaudun, 1894.] 4°.
Repr.: "L'Artiste," 1894.

——— M. JULES DUPRÉ, 1811–1879, par un critique d'art. Paris, 1879. 24°.
(Les hommes du jour.)

DURAND, A. B.

HUNTINGTON, D. A. B. Durand. A memorial address. New York: printed for the Century [Association], 1887. 8°.

DYCK, A. VAN.

BANSCHMANN, P., JR. Exposition de l'œuvre de Antoine van Dyck organisée par la ville d'Anvers, à l'occasion du 300e anniversaire de la naissance du maître. Paris, 1900. 30 plates. F°.
No. 188 of 1050 copies printed.

FANTIN-LATOUR, H.

BENEDITE, L. Catalogue des lithographies originales de Henri Fantin-Latour. Paris, [1899]. 12°.

(Musée National du Luxembourg. Expositions périodiques d'estampes. 3. exposition, 1. juin 1899.)

——— BOUYER, R. Un peintre mélomane. Fantin-Latour. Avec une lithographie originale de Fantin-Latour. Paris, 1895. Sm. 4°.

——— HÉDIARD, G. Les maîtres de la lithographie. Fantin-Latour: étude suivie du catalogue de son œuvre . . . Paris, 1892. 2 plates. Sm. 4°.

Two plates inserted.

FORTUNY Y CARBÓ, M.

ATELIER DE FORTUNY: œuvre posthume, objets d'art et de curiosité . . . , etc. [Catalogue.] Notices par E. de Beaumont, Baron Davillier, A. Dupont-Auberville. Paris, 1875. 2 plates, 3 portraits. 8°.

——— DAVILLIER, J. C., *Baron*. Fortuny, sa vie, son œuvre, sa correspondance . . . Paris, 1875. 5 plates, 2 portraits. 8°.

6 plates and 2 portraits inserted.

FOSTER, BIRKET. The hamlet; an ode written in Whichwood Forest by Thomas Warton. Illustrated with fourteen etchings by B. Foster . . . London, 1859. Nar. f°.

FRANCK, MAX. Bildnisse der Regenten Baierns aus der Wittelsbacher Königlichem Stamme, mit derselben biographischen Notizen von F. J. Lipowsky. München, 1815. 18 plates. F°.

Two portraits signed "R. F."; the rest are by M. Franck.

FRANCK, MAX. Deutsche Kuenstler Gallerie . . . München, [1813]. 77 plates. Nar. f°.

Lithographed portraits.

FRENCH, E. D.

[LEMPERLV, P.] A list of book plates engraved on copper by Edwin Davis French. Cleveland, Ohio, 1899. 6 plates. Nar. 8°.

No. 39 of 120 copies.

GAILLARD, CLAUDE FERDINAND.

BENEDITE, L. Catalogue des œuvres exposées de Claude Ferdinand Gaillard. Paris, [1898]. 12°.

(Musée National du Luxembourg. Expositions périodiques d'estampes. 2. exposition, 4. avril 1898.)

GAVARNI. Gavarni in London: sketches of life and character, with illustrative essays by popular writers. Edited by A. Smith. London, 1849. 24 plates. Nar. 4°.

——— ARMELHAULT, J. *and* BOCHER, E. L'œuvre de Gavarni. Lithographies originales et essais d'eau-forte et de procédés nouveaux. Catalogue raisonné . . . Paris, 1873. 3 plates, 1 portrait. 8°.

GEDDES, ANDREW. *See* WILKIE, *Sir* David.

GÉRICAULT, J. L. A. T.

CLÉMENT, C. Géricault: étude biographique et critique, avec le catalogue raisonné de l'œuvre du maître. Paris, 1879. 3d edition. 29 plates, 1 portrait. 8°.

GIGOUX, J. Causeries sur les artistes de mon temps. Paris, 1885. 12°.

(Bibliothèque contemporaine.)

GIRODET-TRIOSON, A. L. Les amours des dieux, recueil de compositions dessinées par Girodet, et lithographiées par

MM. Aubry Le Comte, Chatillon, Counis . . . [and others]; avec un texte explicatif rédigé par P. A. Coupin. Paris, 1826. 16 plates. F°.

GOYA Y LUCIENTES, F. [Caprichos de Goya.] n. t.-p. [Madrid, 1799]. 80 plates. Nar. 4°.

——— Treinta y tres estampas que representan diferentes suertes y actitudes del arte de lidiar los toros, inventadas y grabadas al agua fuerte en Madrid. n. p., n. d. Obl. 4°.

GRANDVILLE, J. J.

BLANC, C. Grandville. Paris, 1855. 24°.

GRENIER, F. Album lithographié. Paris, 1828. 12 plates. 4°.

GUÉRARD, HENRI.

EAUX-FORTES, gravures en couleurs, panneaux au fer chaud, éventails, peintures par H. Guérard. [Catalogue of exhibition.] Paris, 1891. 8°.

(Théâtre d'Application.)

——— EXPOSITION Guérard. Eaux-fortes, peintures, éventails, dessins. Paris, 1887–88. 12°.

(Galeries Bernheim jeune.)

HADEN, *Sir* FRANCIS S.

CATALOGUE of Francis Seymour Haden's private collection of modern etchings. First part: The complete etched work of F. S. Haden. New York, 1890. Nar. 8°.

——— ——— Another copy. With inserted MS.

——— DRAKE, *Sir* W. R. A descriptive catalogue of the etched work of Francis Seymour Haden. London, 1880. 8°.

Six added leaves, MS. notes.

HADEN, *Sir* FRANCIS S.

MUSEUM OF FINE ARTS, BOSTON. DEPT. OF PRINTS. Catalogue of a collection of etchings, dry points and mezzotints, by Francis Seymour Haden, formerly the property of the artist. A supplement to Sir William Richard Drake's "Descriptive catalogue of the etched work of F. S. Haden" . . . [Exhibition March 26–May 17, 1896.] Boston, 1896. Nar. 12°.

HARDING, J. D. A series of subjects from the works of the late R. P. Bonington, drawn on stone by J. D. Harding. London, [1830]. 20 plates. F°.

HÉDOUIN, E. Vente Edmond Hédouin, peintre-graveur. Tableaux aquarelles, dessins, estampes anciennes, eaux-fortes modernes par divers artistes . . . Vente Hotel Drouot, 15–17 avril 1889 . . . Paris, 1889. Nar. 8°.

HENNER, J. J.

J. J. HENNER. Par un critique d'art. Paris, 1878. 24°.
(Les hommes du jour.)

HIROSHIGE.

FENOLLOSA, M. McN. Hiroshige, the artist of mist, snow and rain: an essay . . . with illustrations and fac-similes of some famous signatures. San Francisco, [1901]. Nar. 8°.

HUET, PAUL.

HÉDIARD, G. Les maîtres de la lithographie. Paul Huet. [Le Mans, 1891.] 4°.
Repr.: "L'Artiste," 1891.

HUGO, V. M., *Comte*. Dessins . . . gravés par P. Chenay. Texte par T. Gautier. Paris, 1863. 12 plates, 1 portrait. F°.
21 plates and 2 portraits added.

HUGO, V. M., *Comte*. Dessins. Les travailleurs de la mer. Gravures de F. Méaulle . . . Paris, 1882. 64 plates. F°.

No. 72 of 100 copies.

ISABEY, J. B.

HÉDIARD, G. Les maîtres de la lithographié. J. B. Isabey. [Chateaudun, 1895.] 4°.

Repr. . "L'Artiste," 1895.

ISRAËLS, JOZEF.

ZILCKEN, P. Essai de catalogue descriptif des eaux-fortes de Jozef Israëls. La Haye, 1890. Nar. 8°.

JACQUE, C.

CATALOGUE des tableaux, études peints, aquarelles, dessins, gravures, objets d'art et d'ameublement . . . composant l'atélier C. Jacque et dont la vente aura lieu à Paris, Galerie Georges Petit . . . 12–15 novembre 1894 . . . [Paris], 1894. 4°.

——— GUIFFREY, J. J. L'œuvre de Ch. Jacque; catalogue de ses eaux-fortes et pointes sèches. Paris, 1866. 8°.

With autograph letter by Jacque, dated 3 Sept. 1867, declaring that the collection of his etchings sold at that time — and which formed the basis of Mr. Avery's collection of Jacques — is complete in every detail and corresponds to the numbers in the catalogue.

——— ——— Nouvelles eaux-fortes et pointes sèches. Supplement au catalogue. Paris, 1884. 8°.

See also p. 6 of Introductory Statement.

JACQUEMART, J. F. Catalogue de la collection Jacquemart, Publié d'après le manuscrit original laissé par A. Jacquemart . . . Avec . . . un portrait gravé à l'eau-forte par Jules Jacquemart. Paris, 1879. 4°.

(Ville de Limoges, Musée Céramique Adrien Dubouché.)

JACQUEMART, J. F.

CATALOGUE des aquarelles, dessins tableaux, estampes œuvres de feu J. Jacquemart, tableaux et estampes par divers, objets de l'orient . . . le tout dépendant de la succession de J. Jacquemart . . . Vente . . . Hotel Drouot. 4–8 avril 1881 . . . [Paris], 1881. Nar. 4°.

——— DUPLESSIS, G. Jules Ferdinand Jacquemart [Nécrologie], par G. Duplessis. Préface par Léon Techener. [Chartres, 1880.] 8°.

Extr.: "Bulletin du Bibliophile et du Bibliothécaire," Oct., 1880.

——— EXPOSITION J. Jacquemart, 1881. [Paris], 1881. 16°.

——— GONSE, L. L'œuvre de Jules Jacquemart. Paris, 1876. 27 plates, 1 portrait. Nar. 4°.

No. 39 of 60 copies printed.

——— ——— Appendice. Paris, 1881. Nar. 4°.

Extr. "Gazette des Beaux-Arts," Dec., 1880, Mar. and Nov., 1881.

JUENGLING, F.

[KOEHLER, S. R.] Frederick Juengling. [Roxbury, 1890.] Sq. 8°.

KNAUS, L. Photographien nach Originalen des Meisters. Mit Text von L. Pietsch. Berlin, n. d. 14 plates. Obl. f°.

LALANNE, M. Collection des eaux fortes de Maxime Lalanne. [MS. catalogue, comprising nos. 1–140, by Lalanne himself. Continuation, by S. P. Avery, covers nos. 141–152, and A–Q, undescribed.] Sm. f°.

LALANNE, M.

EXPOSITION des œuvres de M. Maxime Lalanne . . . , du 17 mai au 30 juin. Paris, 1874. 2d edition. 8°.

(Cercle artistique et littéraire.)

——— EXPOSITION des œuvres de M. Maxime Lalanne, au profit des pauvres . . . , du . . . 9 novembre au . . . 10 décembre. Bordeaux, 1874. 2d edition. 8°.

(Galerie de la Société des Amis des Arts.)
Introduction by Lalanne.

——— LALANNE . . . , peintre, dessinateur, graveur-aqua-fortiste, 1827–1886. Bordeaux, 1886. 8°.

Extrait de la Gironde littéraire et scientifique du 29 août 1886.

LANDSEER, *Sir* EDWIN. Seventeen original etchings. London, 1848. Obl. 8°.

With the preceding is bound: "Eight etchings by Chas. G. Lewis, from drawings by Sir Edwin Landseer." (London, 1848.)

——— CATALOGUE of an exhibition of the engraved works of the late Sir E. Landseer, R. A. . . . on view at Henry Graves & Co's galleries . . . [London, 187–?] 8°.

LANDSEER, T. Ten etchings, illustrative of The devil's walk [by S. T. Coleridge]. London, 1831. F°.

LEGROS, A.

THE DUTCH GALLERY. Exhibition of pictures, water-colour drawings & etchings. London [189–?]. 12°.

LEMUD, A. DE.

BOUVENNE, A. Catalogue de l'œuvre lithographié et gravé de A. de Lemud. Paris, 1881. Nar. 4°.

No. 97 of 327 copies. Author's autograph.

LEPIC, ——, *comte.* Comment je devins graveur à l'eau-forte. (In: Saint Arroman, Raoul de. La gravure à l'eau-forte . . . Paris, 1876, pp. 85–119.)

LEWIS, CHARLES G. *See* LANDSEER, *Sir* E.

LUCAS, DAVID. *See* CONSTABLE, J.

MADOU, J. B. Les quatre derniers siècles; etude artistique par Henry Havard; illustrée par J. B. Madou. Haarlem, [1874]. 14 plates. F°.

——— Physionomie de la société en Europe, depuis 1,400 jusqu'à nos jours. Quatorze tableaux, par Madou . . . Bruxelles, 1837. 15 plates. Obl. 4°.

Text by Collin de Plancy.

——— Scenes de la vie des peintres de l'école flamande et hollandaise. Bruxelles, 1842. 20 plates. F°.

Lithographs by Madou. Text by various authors.

MANET, E. Le corbeau: the raven. Poeme par Edgar Poe. Traduction française de S. Mallarmé, avec illustrations par E. Manet. Paris, 1875. 8 plates. F°.

Texte anglais et français. Épreuves doubles sur Hollande et Chine.
No. 66 de 240 exemplaires signés par les auteurs.

MARTIAL, A. P. (pseud. of Adolphe Martial Potémont). Ancien Paris. 300 feuilles. Paris, [1866]. 3 vols. F°.

MEISSONIER, E.

CATALOGUE des tableaux, études peintes, aquarelles et dessins composant l'atélier Meissonier, [mai, 1893. Paris, 1893]. 69 plates, 1 portrait. F°.

——— EXPOSITION MEISSONIER. Galerie Georges Petit, 1893. 60 plates, 1 portrait. F°.

No. 71, exemplaire sur impérial Japon.

MENPES, MORTIMER. The Grey River, by J. McCarthy, Mrs. Campbell-Praed and M. Menpes. London, 1889. 12 plates. F°.

No. 92 of 230 copies printed.

MENZEL, A. Aus König Friedrich's Zeit. Kriegs- und Friedens-Helden gezeichnet von A. Menzel, in Holz geschnitten von E. Kretzschmar. Hrsg. und mit biographischen Notizen begleitet von A. Duncker. Berlin, 1856. 12 plates. F°.

——— Der zerbrochene Krug von H. von Kleist. Eingeleitet von F. Dingelstedt. Mit 30 Illustrationen und 4 Photographien nach Original-Compositionen von A. Menzel. Berlin, [1877?] F°.

——— DORGERLOH, A. Verzeichnis der durch Kunstdruck vervielfältigten Arbeiten Adolf Menzels. Leipzig, 1896. 8°.

——— DUMAS, F. G. Adolphe Menzel . . . Etude . . . Paris, 1885. 20 plates. F°.

(Maîtres modernes.)

——— SCHMID, M. Adolf Menzel. Wien, 1896. F°.

Fully illustrated.

MÉRYON, C.

BOUVENNE, A. Notes et souvenirs sur Charles Méryon, son tombeau au Cimetière de Charenton Saint Maurice . . . Paris, 1883. 4 plates, 1 portrait. 4°.

No. 11 of 335 copies printed.

——— BURLINGTON FINE ARTS CLUB. Exhibition of a selection from the work of Charles Méryon. London, 1879. 4°.

MÉRYON, C.

BURTY, P. Charles Méryon, sailor, engraver, and etcher. A memoir and descriptive catalogue of his works. Translated from the French of P. Burty by M. B. Huish. London, 1879. Nar. 8°.

Two copies. Nos. 18 and 62 of 125 copies printed.

——— CATALOGUE of the etched work of Charles Méryon. With a biographical sketch of the artist [by F. Keppel]. New York, 1886. Nar. 8°.

——— GROLIER (THE) CLUB. A catalogue of etchings and drawings by Charles Méryon [by F. Weitenkampf]. Exhibited at the Grolier Club . . . New York, from Jan. 28 to Feb. 19, 1898. New York, 1898. Nar. 12°.

——— HEYWOOD, REV. J. J. A descriptive catalogue of a collection of drawings and etchings by Charles Méryon, formed by the Rev. J. J. Heywood. London, 1880. 8°.

——— SALICIS, —— DE. Catalogue of the collection of etchings by Charles Méryon . . . which will be sold by auction, by Christie, Manson & Woods . . . July 16, 1891 . . . [London, 1891.] 8°.

Another copy attached; pp. 2–14 priced.

——— WEDMORE, F. Méryon and Méryon's Paris: with a descriptive catalogue of the artist's work. London, 1879. 12°.

No. 82 of 113 copies printed.

——— ——— Same. 2d edition. London, 1892. Nar. 8°.

Two copies. Nos. 54 and 55 of 125 copies printed.

MILLET, J. F.

LEBRUN, A. Alfred Lebrun's catalogue of the etchings, heliographs, lithographs, and woodcuts done by Jean

François Millet. Translated . . . by F. Keppel, with additional notes and a sketch of the artist's life. New York, 1887. 7 plates. 16°.

——— PIEDAGNEL, A. J. F. Millet; souvenirs de Barbizon . . . Paris, 1876. 10 plates, 1 portrait. Nar. 4°.

No. 3 of 545 copies printed. One of five on parchment. Contains a "Catalogue des eaux-fortes de J. F. Millet."

——— YRIARTE, C. J. F. Millet. Paris, 1885. 4°.

(Bibliothèque d'art moderne.)

Portrait and 24 gravures and facsimiles paged in with text.

MONNIER, A. Eaux-fortes et rêves creux, sonnets excentriques et poëmes étrangers. Paris, 1873. 32 plates. 8°.

No. 54 of 350 copies.

MOREAU, J. M., *le jeune* [J. J. Rousseau. Album.] n. t.-p. 30 plates. Sm. 4°.

Engravings after Moreau.

NANTEUIL, C.

BURTY, P. Célestin Nanteuil, graveur et peintre. Paris, 1887. 4°.

(L'âge du romantisme, v. 1–2.)

NEWSAM, A.

PYATT, J. O. Memoir of Albert Newsam (deaf mute artist). Philadelphia, 1868. 12°.

NEWTON, G. S. The gems of Stuart Newton, R. A., with a brief memoir, and descriptive notices, by H. Murray. London, 1842. 11 plates. F°.

NORBLIN, J. P.

HILLEMACHER, F. Catalogue des estampes qui composent l'œuvre de Jean-Pierre Norblin . . . Paris, 1877. 2d edition. 8°.

POMPADOUR, *Marquise* DE. Suite d'estampes gravées par Madame la Marquise de Pompadour d'après les pierres gravées de Guay, graveur du Roy. [Paris, 1782.] 70 plates, 1 portrait. 4°.

Engraved title-page. 2 added portraits.

——— PAWLOWSKI, G. La Marquise de Pompadour, bibliophile et artiste. Paris, 1888. Nar. 4°.

One of 100 copies printed. Author's autograph.

PROUT, S.

RUSKIN, J. Notes by Mr. Ruskin on Samuel Prout and William Hunt, in illustration of a loan collection of drawings exhibited at the Fine Art Society's galleries, in 1879–80. Illustrated with twenty autotypes. London, 1880. F°.

PRUD'HON, P. P.

CLÉMENT. Prud'hon: sa vie, ses œuvres et sa correspondance . . . Paris, 1872. 29 plates, 1 portrait.

——— GONCOURT, E. DE. Catalogue raisonné de l'œuvre peint, dessiné et gravé de P. P. Prud'hon. Paris, 1876. Nar. 8°.

——— GUEULLETTE, C. Mademoiselle Constance Mayer et Prud'hon. Paris, 1880. 3 plates. Nar. 4°.

Extr. "Gazette des Beaux-Arts," May, Oct. and Dec., 1879.

RAFFAËLLI, J. F.

CATALOGUE illustré des œuvres de J. F. Raffaëlli . . . suivi d'une étude des mouvements de l'art moderne et du beau caractériste. Exposition du 15 mars au 15 avril 1884 . . . Paris, 1884. Nar. 12°.

RAFFET, A.

BRY, A. Raffet, sa vie et ses œuvres. Paris, 1861. 3 plates, 2 portraits. 8°.

RAJON, P. A.

ETCHINGS — Drawings. November, 1886. [Catalogue]. New York [1886]. 12°.

REMBRANDT.

HADEN, *Sir* F. S. The etched work of Rembrandt, true and false. A lecture . . . London, 1895. 8°.

——— ——— L'œuvre gravé de Rembrandt, authentique et apocryphe. Conférence . . . Londres, 1896. 8°.

RIBOT, T.

EXPOSITION T. Ribot. Catalogue raisonné des œuvres exposées. Préface de L. de Fourcaud. Eaux-fortes par T. Ribot, Desboutin, Desmoulin, Faivre et Masson. [Paris], Galerie Bernheim jeune, mai–juin, 1887. 16 plates. F°.

10 added plates. No. 15 of 345 copies.

ROCHUSSEN, C. Gÿsbrecht van Aemstel, treurspel door J. v. Vondel. Geïllustreerd door C. Rochussen. 's Gravenhage, 1841. 15 plates. Obl. 4°.

Lithographs.

——— La Reine Berthe au grand pied, légende du huitième siècle, par J. Collin de Plancy. Illustrations par C. Rochussen. La Haye, 1842. 12 plates. Obl. 4°.

Lithographs.

ROQUEPLAN, C.

HÉDIARD, G. Les maîtres de la lithographie. Camille Roqueplan. [Le Mans, 1893.] 4°.

Repr. . "L'Artiste," 1893.

ROSSETTI, D. G.

CATALOGUE of . . . furniture, paintings, books . . . contents of the residence of D. G. Rossetti, deceased . . . which

will be sold by auction, by T. G. Wharton, Martin & Co., upon the premises, 16 Cheyne Walk, Chelsea, July 5th, 1882, and two following days . . . [London, 1882.] 8°.

SCHEFFER, A. Scheffer-Album: onder toezigt van T. van Westrheene Wz. en onder madewerking van Dr. L. R. Beynen, A. J. de Bull, W. J. Hofdijk [and others]. Haarlem, n. d. 11 plates. F°.

Lithographs.

SCHEUFELEIN, H. La danse des noces . . . Reproduite par J. Schratt . . . avec une notice biographique sur H. Scheufelein par . . . Dr. A. Andresen. Paris, 1865. 21 plates. Nar. f°.

Three original woodcuts inserted.

SENEFELDER, A. 1–2 Abhandlung über die römischen Denkmäler in Baiern. Von J. von Stichaner. München, 1808. 2 vols. 23 plates. Sm. 4° and nar. f°.

(Königliche Akademie der Wissenschaften, Sammlung römischer Denkmäler in Baiern, Heft I–II.)

Plates printed by Senefelder, says Ferchl.

——— Sonate á [sic] quatre mains pour le piano forte, composée par F. Danzi . . . [gravée en pierre par A. Senefelder] . . . Oeuvre II. Munic, [1797]. Obl. 8°.

——— SCAMONI, G. Alois Senefelder und sein Werk. Zur hundertjährigen Feier der Erfindung der Lithographie. St. Petersburg, 1896. Nar. 4°.

SENEFELDER, T. Zweite deutsche Messe von Gruenberger für Soprano, Alto, Basso ad Libitum et Organo. Zum Nutzen des Landes verlegt und auf Stein gestochen von T. Senefelder. Muenchen, [1802]. Nar. f°.

STARK, J. Scenery of the rivers of Norfolk, comprising the Yare, the Waveney, and the Bure; from pictures painted by J. Stark, with historical and geological descriptions by J. W. Robberds. London, 1834. 36 plates by Stark. F°.

STEWART, M. (i. e. Lady Elton). Four panoramic views of Edinburgh and the surrounding country, from the top of Blackford Hill. Edinburgh, 1822. Obl. f°.

Lithographs.

STORM VAN 'S GRAVESANDE, C.

RITTER, W. Storm van 's Gravesande. Wien, 1896. F°.

Fully illustrated.

STRANG, W. The earth fiend; a ballad made and etched by W. Strang. London, 1892. 11 plates. F°.

No. 118 of 150 copies printed.

STUNTZ, J. H. Stabat mater; composé et dedié à Sa Majesté le Roi de Bavière . . . Traduction allemande par F. Tiersch . . . Oeuvre VI. Munich [1816?]. F°.

Lithographed.

TURNER, J. M. W. The harbours of England; engraved by T. Lupton from original drawings made expressly for the work by J. M. W. Turner, R. A., with illustrative text by J. Ruskin . . . London, [18—?]. 12 plates. Nar. f°.

——— Liber studiorum . . . Parts 1–14. [Prints]. London: 1807–'19. 71 plates. Obl. f°.

——— Liber studiorum: illustrative of landscape compositions. A selection of fifteen of the best plates. London, [1850–59]. F°.

Reproduced in lithography.

TURNER, J. M. W. A new series of original illustrations . . . to all editions of the poetical works of Sir Walter Scott. London, 1833–34. 23 plates. F°.

——— CATALOGUE of the plates of Turner's Liber Studiorum. With an introduction and notes [by Charles Eliot Norton] . . . Cambridge, 1874. F°.

——— GROLIER CLUB. Catalogue of an exhibition of the Liber Studiorum of J. M. W. Turner, at the rooms of the Grolier Club . . . January, 1888. 40 pp. Nar. 12°.

——— ——— Same. Large-paper copy. Nar. 8°.

——— LIST of the drawings, engravings, and etchings by Turner, and from his designs, shown in connection with Mr. Norton's lectures on Turner and his work, at the Parker Memorial Hall, Boston, April 23–May 5, 1874. Cambridge, 1874. 8°.

——— PYE, J. Notes and memoranda respecting the Liber Studiorum of J. M. W. Turner, R. A., written and collected by the late J. Pye . . . Edited . . . by J. L. Roget. London, 1879. Nar. 8°.

——— RAWLINSON, W. G. Turner's Liber Studiorum, a description and a catalogue. London, 1878. Nar. 8°.

——— RUSKIN, J. Notes by Mr. Ruskin on his collection of drawings by the late J. M. W. Turner, R. A., exhibited at the Fine Art Society's galleries; also a list of the engraved works of that master shown at the same time. Illustrated . . . London, 1878. 4°.

TURNER, J. M. W.

RUSKIN, J. Notes by Mr. Ruskin. Pt. I. On his drawings by the late J. M. W. Turner, R. A. Pt. II. On his own handiwork illustrative of Turner . . . Exhibited at the Fine Art Society's galleries . . . 1878. [London], 1878. Nar. 8°.

VALLOTTON, FELIX.

MEIER-GRAEFE, J. Felix Vallotton: Biographie des Kuenstlers nebst dem wichtigsten Teil seines bisher publicierten Werkes & einer Anzahl unedierter Originalplatten. Berlin, [1898]. 43 plates. Obl. 4°.

Title-page and text in German and French.

VERNET, HORACE.

CATALOGUE de l'œuvre lithographique de . . . Vernet . . . Juillet 1826. Paris, 1826. 8°.

MS. additions.

——— HÉDIARD, G. Les maîtres de la lithographie. Horace Vernet. [Le Mans, 1893.] 4°.

Repr.: "L'Artiste," 1893.

WAGENBAUER, MAX. Vorlagen für Landschaft-Zeichner . . . lith. von W. Klose. II. Heft. Berlin, n. d. 12 plates. 4°.

WHISTLER, J. A. M. Eden versus Whistler. The baronet and the butterfly. A valentine with a verdict. New York, 1899. 8°.

——— Ten o'clock. London, 1888. 12°.

——— Whistler v. Ruskin. Art & art critics. London, n. d. 7th edition. 12°.

Author's autograph.

WHISTLER, J. A. M.

CATALOGUE of a collection of lithographs by James McNeill Whistler, with a prefatory note by Joseph Pennell, exhibited at the Fine Art Society's, Dec. 1895, and Jan. 1896. Exhibition no. 140. London, [1896?]. Nar. 8°.

Price-list attached.

——— DURET, T. Whistler et son œuvre. Paris, 1888. Sq. f°.

Extr.: "Les lettres et les arts." No. 22 of 25 copies printed. Author's autograph.

——— NEW YORK STATE. State Library Bulletin. Bibliography No. 1. Guide to the study of James Abbott McNeill Whistler. Compiled by W. G. Forsyth and J. L. R. Harrison . . . Albany, 1895. 14 pp. 8°.

——— HUTCHINSON, J. H. Catalogue of the collection of engravings & etchings of the late J. H. Hutchinson . . . , including a . . . set of the etchings of James McN. Whistler, which will be sold by auction, by Sotheby, Wilkinson & Hodge . . . 3rd day of March, 1892, and following day . . . London, 1892. 8°.

——— [THOMAS, R.] A catalogue of the etchings and dry points of James Abbott Macneil Whistler. London, 1874. Nar. 8°.

Preface signed. Continuation in MS. from no. 87 to no. 127.

——— UNION LEAGUE CLUB. Catalogue of etchings and dry points [by J. A. McN. Whistler and Sir F. S. Haden] to be exhibited at the galleries of the Union League Club, [loaned by Samuel P. Avery]. New York, 1881. 8°.

One of 30 copies printed.

WHISTLER, J. A. M.

WAY, T. R. Mr. Whistler's lithographs. The catalogue. London, 1896. Nar. 8°.

No. 94 of 140 copies printed.

——— WEDMORE, F. Whistler's etchings: a study and a catalogue. London, 1886. Sm. 4°.

No. 10 of 140 copies. Large-paper copy.

——— ——— Same. London, 1899. 2d edition. Nar. 8°.

No. 8 of 135 copies printed.

WILKIE, SIR DAVID, *and* GEDDES, ANDREW. Etchings . . . With biographical sketches by D. Laing. Edinburgh, 1875. 57 plates. F°.

No. 70 of 100 copies.

ZILCKEN, P. Peintres hollandais modernes . . . Amsterdam, 1893. 4 plates, 4 portraits. Sm. nar. f°.

——— Catalogue. Etchings and dry points [by P. Zilcken]. July, 1889. Artist's MS. Contains numbers 1–160, 162, 202–399.] 34 sheets. 4°.

——— GROLIER CLUB. Catalogue of etchings by Ph. Zilcken . . . , exhibited at the Grolier Club, New York, April, 1892. [New York, 1892.] 20 pp. 12°.